

9th December 2011

Lumen Naturae

Good morning,

I approach with this article an essential lighting for the realization of the work:

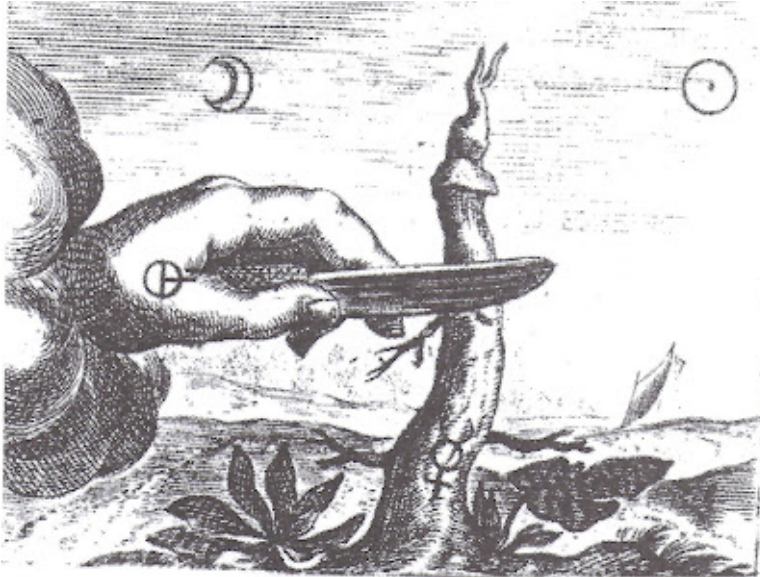
Nature .



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The Vézère somewhere in Limousin

*"Know first, dear one, that our Art consists in imitating nature; and just as nature produces of itself trees and plants, which the gardener then multiplies by sowing their seeds or by taking grafts from them. , thus nature engenders in the earth and the depths of the depths mountains of metals like Gold and Silver, which the artist multiplies by sowing them in suitable soil, or by grafting them on a branch suitable. (...)" (**Jodocus Greverus** : "Secretum nobilissimum et verissimum", "A very noble and true secret" - 1599 - Page 6)*



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*"The art of grafting" - Goossen Van Vreeswijk
De Goude Son - Amsterdam - 1675*

*"Therefore you have nothing else to do but to prepare matter properly, outwardly, because of itself it does inwardly all that is necessary to make itself perfect. (...) Thus prepare and only matter disposes, and Nature will do all the rest." (**William Salmon** : "The Book of Arthephius" - Library of Chemical Philosophers Volume I, page 156)*

*"It is impossible to put into action what nature refuses, even after millennia of effort" ("From the light of Nature" - **Anonymous author** from the 16th century) Nature is varied, beautiful and true. We can marvel at the sight of landscapes, at the complexity of the phenomena of life around us and within ourselves. Nature knows how to adapt in all circumstances and seems to have no other goal than to allow all beings to exist. For the alchemist, nature is a fundamental aspect that should never be lost sight of.*



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"Only an iconoclastic philosopher can undertake this heavy task: to detach all the suffixes of beauty, to strive to find, behind the images which show themselves, the images which are hidden, to go to the very root of the imagining force. in the depths of nature grows obscure vegetation; in the night of matter black flowers bloom. They already have their velvet and the shape of their perfume." (**Gaston Bachelard** : "Water and dreams" - Introduction)

Here are two excerpts from the treatise **"Atalanta fugiens"** ("The fugitive Atalanta") by **Michael Maïer** from 1618

For emblem II, **Michael Maïer** writes:

*"It is said that Romulus suckled a bitter wolf,
Jupiter, a goat, and that's for sure.
Is it any wonder then if, in our view, the earth
Has nourished with his milk the tender son of the wise?
When from a weak animal milk made these heroes.
How great he will be, then, whose nurse
Is the terrestrial globe! "*



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"Fugitive Atalanta" by **Michael Maier** (1618) , Emblem II:
"The earth is its nurse"

Let's look at the image above:

In the center we see the Earth nursing a child. On the left, a child is fed by a goat and on the right two other children are fed by a wolf. On the left is **Zeus** who was collected by nymphs and fed by the Amalthea goat. On the right, it is indeed **Romulus and Remus** suckled by the wolf.

This emblem represents the **Philosophical Earth** , that is to say the Material of the work whose milk or "*lac virginis*" ("Virgin's milk") nourishes the child who here represents the sulfur. Michael Maier insists in his treatise on the necessity and quality of heat must be natural. The heat can come from a moderate fire, from the manure of putrefaction, from the Sun or from the air, from the entrails of the mother or elsewhere, it remains essential for the realization.



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Capitoline Wolf - Statue 450 BC - Rome

This sculpture, although Etruscan, very soon became the symbol of Rome. The twins **Romulus** and **Remus** suckled by the wolf were added at the end of the 14th century to represent the Roman legend.

The XLII emblem :

"In Chymicis versanti Natura, Ratio, Expérientia & lectio, sint Dux, scipio, perspicilia et lampas." ("To him who is versed in Chemistry, nature, reason, experience and reading must take the place of guide, stick, glasses, lamp.")

Michael Maier writes:

*"Let nature be your guide, let your art
Follow it step by step; you wander away from her.
Let the spirit be your cane; steadying your eyes
The experience in the distance will give to see.
Reading, a torch shining in the darkness,
You will clear up the heap of words and matters."*

*Atalanta
Fugiens.*

Dux Natura tibi tuque arte tú-
E sto lubens, erras, erras, erras, er-

que arte pedissequus il li
ras, ni comes ipsa via est.

*Hippom.
Sequens.*

Dux Natura tibi tuque ar-
E sto lubens, erras, erras er-

te, ar te pedissequus il li
ras, ni comes ipsa via est.

*Pomona
Morans.*

Dux Natura tibi, tuque arte pe-
Esto lubens, erras, erras, erras, er-

dissequus, pedissequus il li
ras, ni comes ipsa via est.

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"Fugitive Atalanta" - Fugue from Emblem XLII - **Michael Maier** (1618)



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"Fugitive Atalanta" by **Michael Maier** (1618) , Emblem XLII:

"To him who is versed in Chemistry, nature, reason, experience and reading must take the place of guide, stick, glasses, lamp."

Let's look at the image above:

Here, two characters: On the left **Nature** represented by a woman, and the protagonist is the man on the right. Nature must be the artist's guide. Here, the protagonist follows in the footsteps of Nature. Reason must be the **stick** he can lean on from fear of stumbling and falling into senseless mistakes . This is why the man holds a stick in his right hand. (The side of consciousness) The **Experience** must serve as **glasses** which, just as it allows the nearsighted to see at a distance, will allow the artist to discern the true from the false. The Reading must illuminate the intelligence like a brilliant light without which "there is everywhere only darkness and thick clouds." The reading of good books must be renewed often, otherwise it is useless."

This is why **Bacassar** writes in the "Turba Philosophorum":

"Qui ergo inquit longanimis erit, libenterque patientia fruitur, in tramite justo hujus artis meabit qui verso citius seputat ex libris nostris fructum capere posse fallitur satiusque fuerat, non inspicere guidem, quam unquam contigisse: Et quae ibidem sequuntur."

That is to say: *"He who is patient and who enjoys his patience, will progress in the right way of this Art (alchemy) , but someone came to believe that he can quickly grasp the fruit of our books , he is wrong and it would have been better for him if he had never opened them."*

Nature, Reason, Experience and Reading therefore constitute, according to Michael Maïer, the four wheels of the philosophical chariot that allows us to move forward.

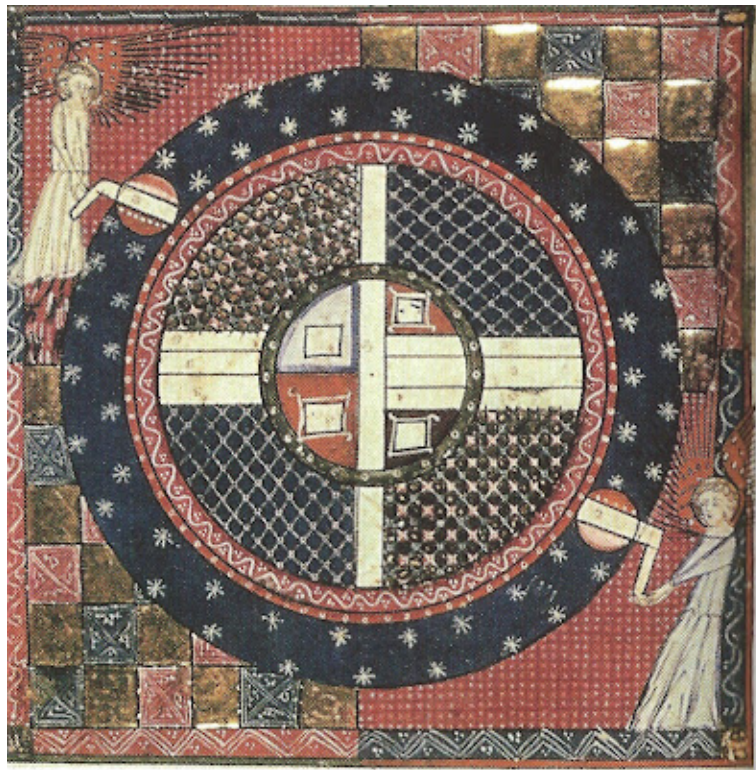
What does *"Let Nature lead you"* mean ?

It is to listen to one's interiority, to the cycles of our energies, and to the unfolding of the intimate process of individuation. It is simply a question of accompanying this development because this process is perfectly natural.

The disease in fact is none other than when we hinder this innate development that takes place within us. It's the body's best way of alerting us that something is wrong; at worst a way to adapt to what is wrong.

Whatever illness it may be, psychic or physical, illness is always a denaturalization, a "deviation" from Nature.

One of the nicknames of alchemy is **"the medicine of the wise"**, and, one of the goals or promise that accompanies the realization of the Philosopher's Stone, is a long and healthy life.



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The wheel of angels - French miniature of the XIVth century

Let's look at the image above:

Two angels set the sphere of fixed stars in motion, which in turn activates all the other spheres.



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*The road to Santiago de Compostela
... somewhere between Cahors and Moissac.*



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Albrecht Durer - Gerson represented as a pilgrim - 1494

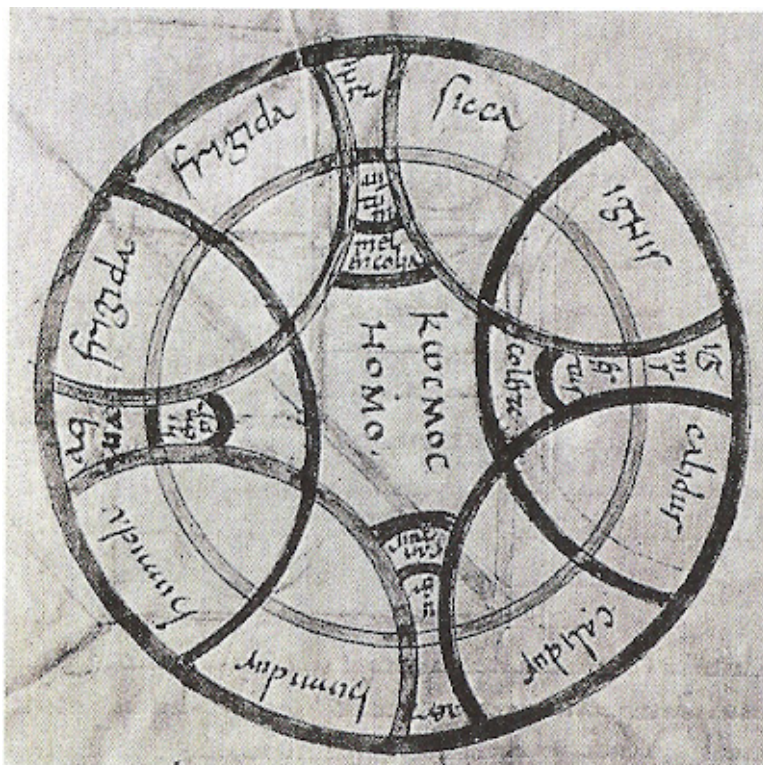
Let's look at the drawing above:

The pilgrim is a representation of the alchemist in search of the Philosopher's Stone. It also represents the *philosophical Mercury* because of its mobility and volatility. The goal of the pilgrim is to reach Santiago de Compostela, to meet the **"Christ-Lapis"** or **Philosopher's Stone** ; that is to say the hermetic knowledge, the realization of the **"Inner Self"** .

Notice the angel on the right who guides the pilgrim who himself holds in the hands where the Sun and the Moon are represented. The stick is an attribute of Saint-Jacques, patron saint of alchemists and healers.

"Our Mercury, we believe we have said, is this pilgrim, this traveler to whom Michael Maïer devoted one of his best treatises. However, by using the dry way, represented by the earthly path that our peregrin follows, at the start, we manage to exalt little by little the diffuse and latent virtue, transforming into activity what was only in power. The operation is completed when a brilliant star appears on the surface, formed of rays emanating from a single center, the prototype of the great roses of our Gothic cathedrals. This is the sure sign that the pilgrim

has happily reached the end of his journey. He received the mystical blessing of Saint James, confirmed by the luminous imprint which radiated, it is said, above the tomb of the apostle. The humble and common shell he wore in his hat has changed into a shining star, in a halo of light. »(**Fulcanelli** : "The Philosopher's Residences" Volume I page 435)



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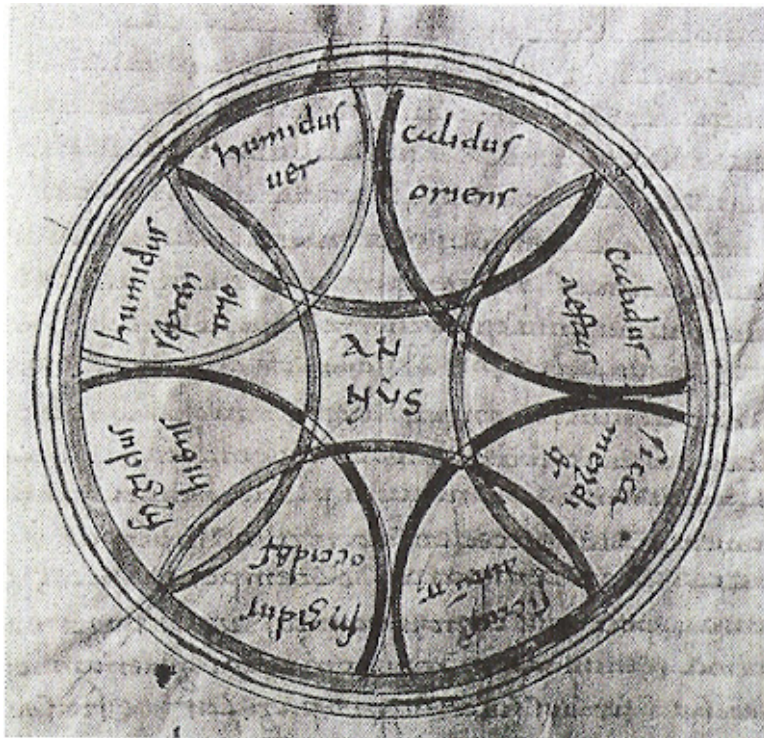
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Here are above and below three diagrams taken from "*De natura rerum*" - Treatise on the nature of things - 613 by **Isidore of Seville** .

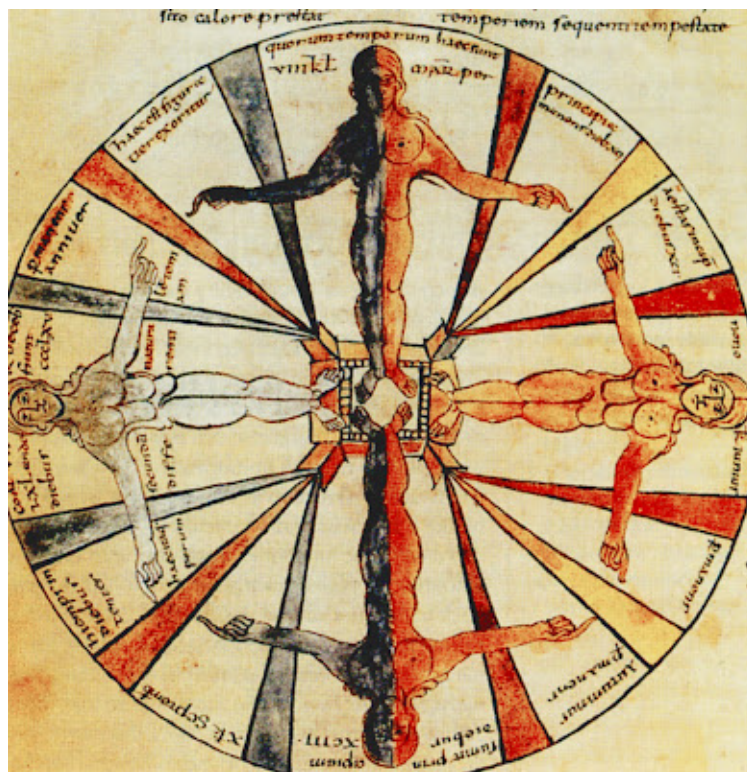
These diagrams indicate the relationship between the four elements of *Empedocles* of Agrigento (Greece - V^o century BC) : **Fire, Earth, Air & Water** , with the four seasons (**Spring, Summer, Autumn & Winter**) and the four cardinal points, and the four temperaments or bodily humors of *Hippocrates* (**Sanguine, Choleric, Melancholic, Phlegmatic**).

Isidore of Seville thus founded a Macrocosm / Microcosm system.

Spring	Summer	Autumn	Winter
Air	Fire	Earth	Water
Blood	Choleric	Melancholy	Phlegmatic
Cold and dry	Hot and dry	hot and humid	Cold and wet



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"De natura rerum" Isidore of Seville - 613

"Nature enjoys nature; nature triumphs over nature; nature masters nature." (Pseudo-Democritus : "Natural Question" - Collection of Ancient Greek Alchemists - Macelin Bethelot)

"Although in truth Art does not transcend nature, making a new nature by the simplicity of its work, it nevertheless surpasses it until it obtains this nature which it can properly subtilize. Hence one can be said that Art imitates nature, not in making a whole new nature, but in making its virtue more subtle. proves failing, uncovering and making manifest the enclosed nature in all things." (Richard the Englishman : "The correction of the insane" - Treaty of the XII^o century - Volume II page 387)

"It (nature) does not bring anything to the day which of itself proves to be accomplished, and it is therefore up to man to complete its designs; this accomplishment bearing the name of Alchemy. (. ..) Is therefore an alchemist whoever leads to the end willed by Nature what grows in it for the profit of man.... Now, Nature itself notifies you, through things, what to what you must apply to bring to your medicine all its effectiveness. (Paracelsus : "Liber Paragranum, VIII" - 1528 - Volume I, page 381-382)

"We carry within us the centrum naturae, the heart of Nature: We are free to make an angel of what we are, and we are free to make a demon of ourselves, and we are them alike; we operate without ceases and from everywhere in nature, we cultivate our fields" (Jacob Böhme)



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DA Freher: "Paradoxa Emblemata manuscript" - 18th century

Let's look at the image above:

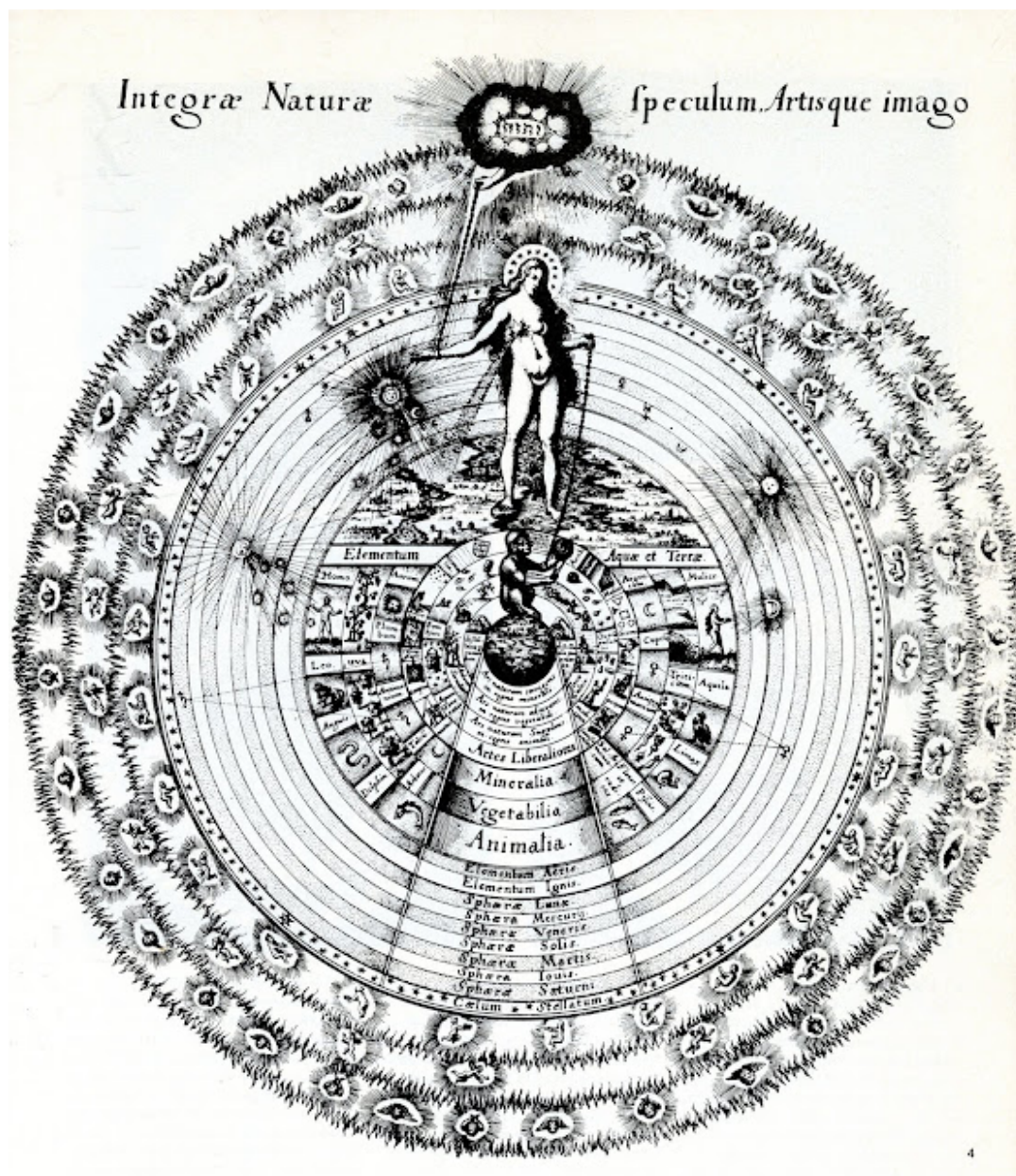
Here is the man in the image of God who stands in the middle between God (The white solar light on the left) and the kingdom of Hell (Darkness with its thunderbolt on the right) between love and wrath. "This one is capable of both, one or the other... Choose which one you want to be, and you will be that..."

"I therefore say that nature is one, true, simple, entire in its being, and that God has made it before all ages, and has enclosed within it a certain universal spirit. It should be known, however, that the term of Nature is God, as he is its principle; for everything always ends in that in which it took its being and its beginning. (...) It is therefore to be noted that nature is not visible although it acts ceaselessly; for it is but a volatile spirit, which does its office in bodies and which has its seat and place in the divine will." (The Cosmopolitan: "Novum Lumen chymicum" - 1609 - **Jean-Jacques Manget** - Volume II, page 465)



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Celtic proverb: *"Three candles repel darkness: Truth, knowledge and the laws of nature."*



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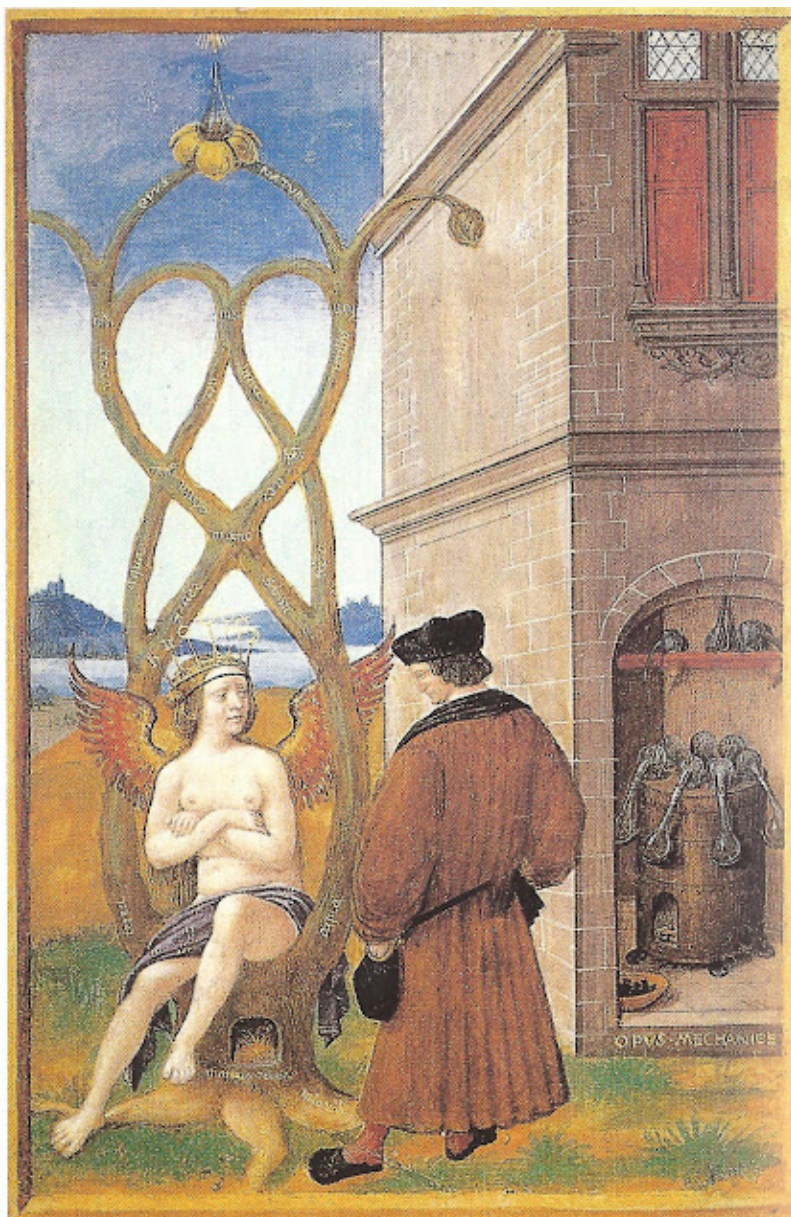
Robert Fludd - Utrinsque Cosmi Volume 1 - Oppenheim - 1617

Observe the image above:

We have here a representation of Nature which is the nurse of all things and is also the link which connects the empyrean to the sidereal ether and to the subliminal world of the elements. Nature is "the soul of the world" and therefore mediates between the divine Spirit and its sensitive manifestation. Notice the chain connecting her to God and the chain connecting her to the Monkey.

This monkey represents the Alchemist with a play on words (*Sign and Monkey: two anagrams*) This refers to **the language of birds**. The alchemist imitates Nature, he "monkeys" Nature. So he is a monkey! Moreover, the alchemist seeks signs in Nature. Now, the **"Sign of Saturn is Monkey of Natures!** And, it is under the sign of Saturn that the magisterium begins.

Observe on her bosom of Nature the true Sun, and on her belly the Moon. She has her right foot placed on the ground and the other in the water, which indicates that she is established between the opposite and complementary elements: Mercury and Sulfur for example.



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"Nature's Complaint to the Wandering Alchemist"

Miniature by Jean Perréal - Painter at the Court of Margaret of Austria - 1516

Marmottan Museum - Paris

Let's look at the image above:

Nature (or the angel of nature sent by God) dialogues with the philosopher, and urges him to leave the limited circle of laboratory chemists. *"You will not be able to achieve knowledge if you do not pass through my school"*. This school is represented here by the tree which has three roots: *mineral, vegetable and sensitive*. It is there that the transformation of the terrestrial germ of metals, animals and plants is accomplished, by a long coction, which passes through the four elements before sublimation leads it to the highest level of the elixir. or "vegetable gold".

The allegorical figure of Nature represents the feminine and maternal aspect of creation.

We can observe that the angel of nature is here crowned, that is to say sovereign, and that the symbols of the

seven metals necessary for the realization of the opus are represented on her crown .

Note that on the right the athanor of the alchemist has its fire extinguished, while at the foot of the tree under the angel of nature a small oven lets glimpse a soft fire which burns.

Also note the top of the backrest which recalls the motif of the cosmic double spiral and the alchemical precept **"Solve et Goagula"** (*dissolve and rebuild*) expression in connection with the cycles of life (*death and rebirth*) which initially accompany the process of purification, then, in a second time that of the creation of the Philosopher's Stone. We can also see in the motifs of this file a heart, or the shape of an egg, a symbol to which we will return.



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"Nature's Lament to the Wandering Alchemist" - Details

Miniature by Jean Perreal - 1516



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Giorgione - The Tempest - 1505 - Venice Museum

Let's look at the table above:

The adult **man** on the left represents the **masculine principle** which fertilizes the earth. From this union will be born the *Pierre* (*Here the child*) he is looking at.

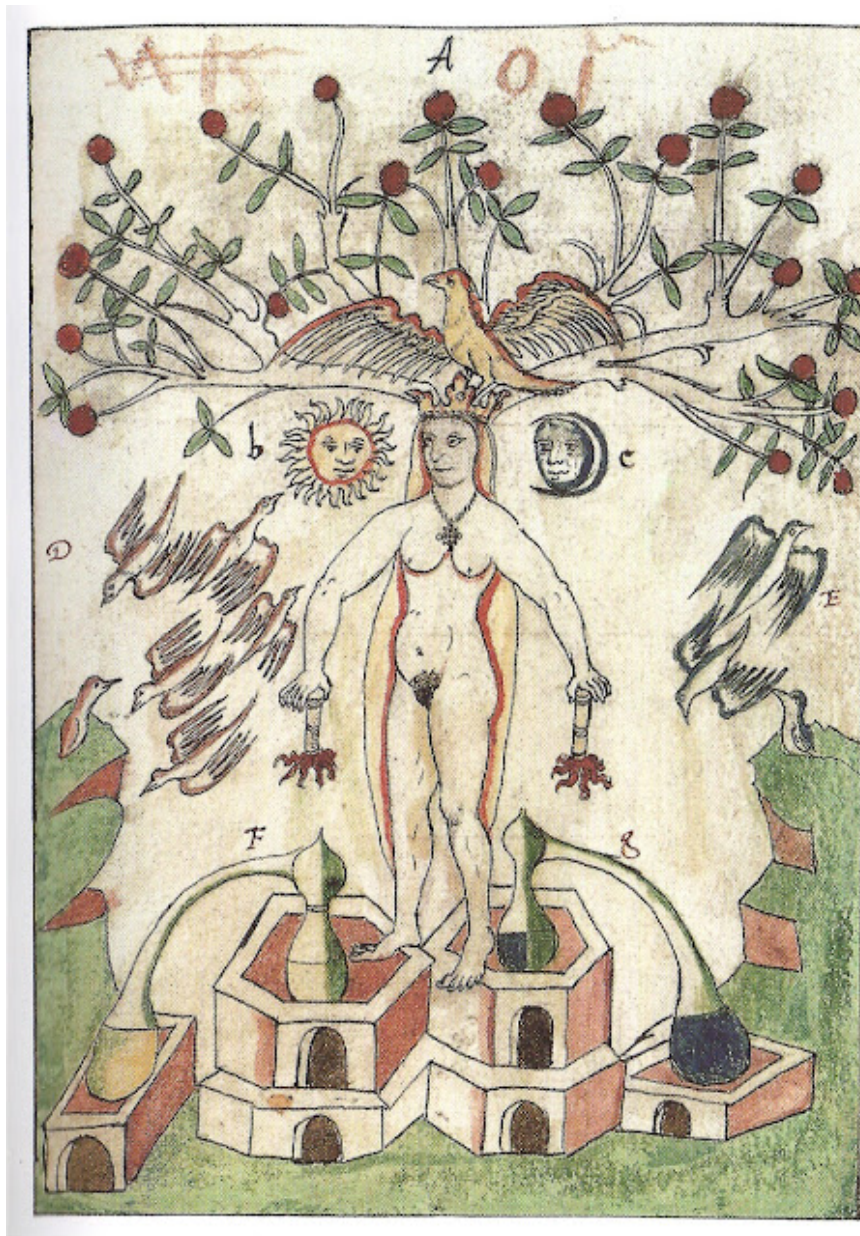
The **lightning** in the sky and the source are the stages of maturation and sublimation of matter in *the wet alchemical way* .

The **woman** on the right who looks at us, is an allegory of **Mother Earth** who suckles the **child** or **Lapis** .

Note that the four elements (*Earth, Water, Fire and Air*) are represented and that a thin bridge connects the two shores, that is to say the two poles: **Human** and **Nature** .



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"Nature Alchemy" - Jerome Reussner - 1582 - University of Basel

Let's look at the image above:

Nature is represented in the form of a **woman and a tree**. Notice the crown the woman wears which indicates her sovereignty. The tree is born from the Virgin mother and bears ineffable fruit. A bird spreading these wings above its head represents the **Holy Spirit**. Nature emerges rejuvenated from the two Stills (bottom on the ground) of the **Moon** and the **Sun** which gave their seeds of **Silver** and **Gold**, that is to say respectively **feminine** and **masculine**. Notice the two groups of birds associated with these two polarities. Their flights depart in two opposite directions which indicate **"solution"** and **"coagulation"** respectively.

Moon	Sun
Feminine	Male
Money	Gold
Diana	Apollo

Sophia, goddess so important in Gnosticism, is the mystical wife and "*inner sovereign*" of the philosophers. She is mother goddess, and goddess Nature and often covers in the magisterium the cult of the divine **Mercurial Water** . "*Our most precious Virgin*" is the name also given to **Mercury** because **Mary** received "the solution" from heaven and conceived the **Lapis of the world** .



[<http://4.bp.blogspot.com/-yu0TZNIVA5E/TuEj6uCJFbl/AAAAAAAAAAeA/Jtvu8tcVffk/s1600/Cyb%25C3%25A8le.JPG>]

Cybele , mother goddess of antiquity or "Alchemy".

Medallion from the central portal of Notre-Dame de Paris cathedral.

For more commentary on this medallion from the central portal of the cathedral of Notre-Dame de Paris, see the article: **Notre-Dame de Paris (4)** [<http://aqua-permanens.blogspot.com/2010/12/notre-dame-de-paris-3.html>]



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[L2eMHEKdrqE/Tuc0LPtnisl/AAAAAAAAAhI/ZJV1R4qIN5o/s1600/D%25C3%25A9esse+M%25C3%25A8re%252C+Pal%25C3%25A9olithique+sup%25C3%25A9rieur%252C+vers+24+000%25E2%2580%259322+000+av.+J.-C.jpg](http://1.bp.blogspot.com/-L2eMHEKdrqE/Tuc0LPtnisl/AAAAAAAAAhI/ZJV1R4qIN5o/s1600/D%25C3%25A9esse+M%25C3%25A8re%252C+Pal%25C3%25A9olithique+sup%25C3%25A9rieur%252C+vers+24+000%25E2%2580%259322+000+av.+J.-C.jpg)]

"Mother Goddess" - Upper Paleolithic - 23,000 BC



[<http://2.bp.blogspot.com/-iqslvApnVOo/TuEk5UG20VI/AAAAAAAAAeI/ZFEx1PJkqTM/s1600/Isis+allaitant+Orus+-+Louvre.jpeg>]

*Isis nursing her child Horus - Statue from AD 130. JC
Rome, Vatican Palace - Museo Gregoriano Egizio*

Above, three archetypes of the **Mother Goddess** or "**Grandmother**" : **Cybele** , The **Venus of Willendorf** , **Isis** and below : **Demeter**.



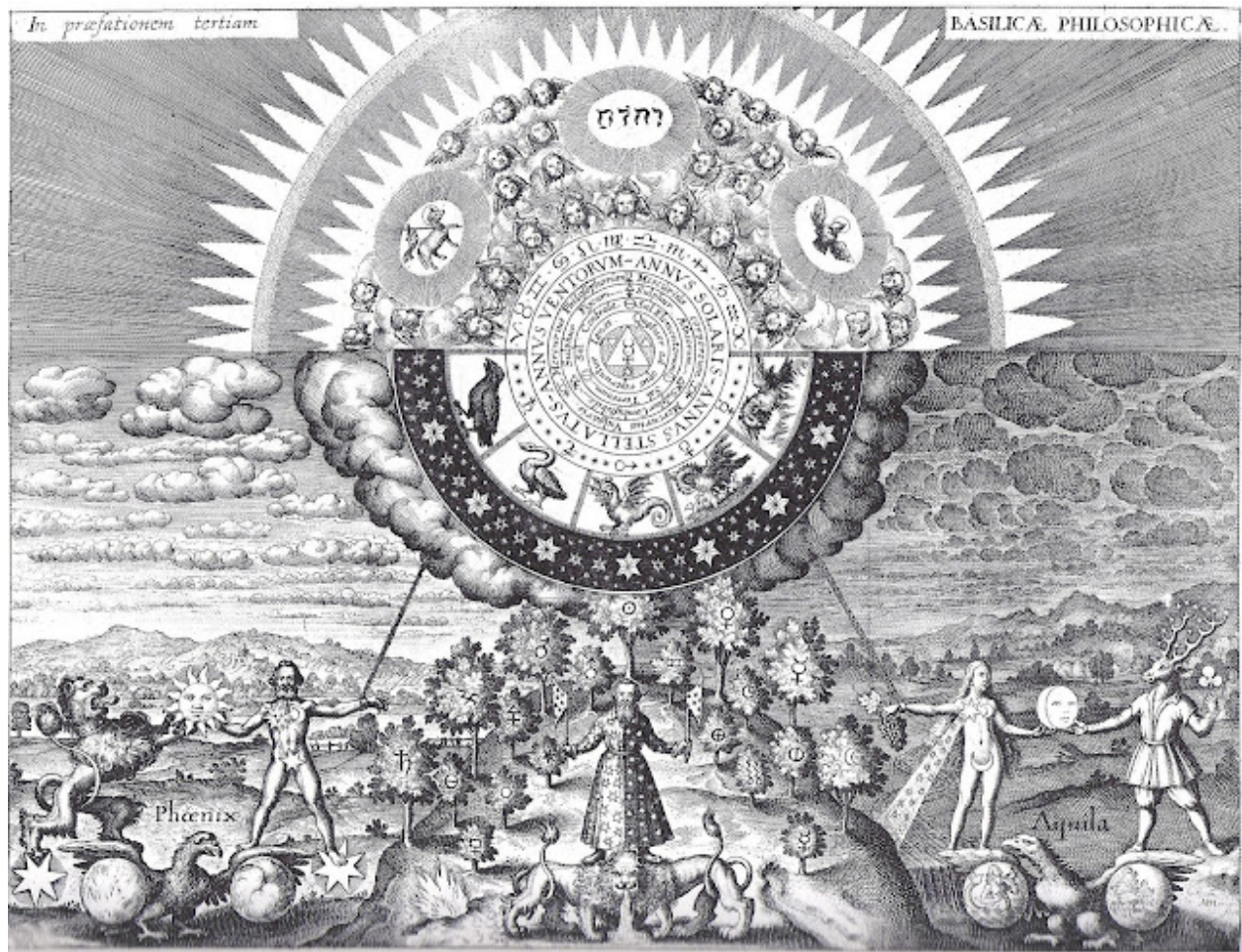
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*Demeter or the "mother earth" is in ancient Greece
the goddess of agriculture, grain*



[<http://1.bp.blogspot.com/-2po1ZckX8UE/Tuc4dbzk4Jl/AAAAAAAAAhY/srsg1lpCvHo/s1600/Vaches.JPG>]

*"It must be known before all that there are three effective causes which are the beginning, the middle and the end of all things, which they all hold enclosed within themselves, and are God, Nature **and** Art (Alchemy) . "* (**Henri de Linthaut** : *"Commentaire sur le Trésor des Trésors by Christofle de Gamon"* - 1610 - Page 68)



[[http://4.bp.blogspot.com/-](http://4.bp.blogspot.com/-waZJrp_SixE/Tt0_qBBtcl/AAAAAAAAAcg/HNld2Ayqvh8/s1600/Correspondance+du+Macrocosme+au+Microcosme++Merian++1677.jpeg)

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"Opus Medico Chymicum" - **JD Mylius** - 1612

Copper engraving by **Merian**

Let's look at the illustration above:

Here are all the components of the Great Work: The Horizontal Axis separates the sphere of the divine from the wheel of nature. The correspondences of the **Macrocosm** and the **Microcosm** are symbolized. Above, the Holy Trinity (**Yahvé** in the center, the Lamb of God or **Christ** on the left, the dove or the **Holy Spirit** on the right) and the Angels of Lights influencing the Zodiac. in the lower street the **Raven** represents the first stage of the work or **Nigredo** ; The **Sign** symbolizes the second stage of the work or **Albedo** ; The **Dragon** represents the **Subject of the Art** ; THE **Pelican** symbolizes **Mercury** , and, the **Phoenix** is an allegory of the third stage of the work or **Rubedo** .

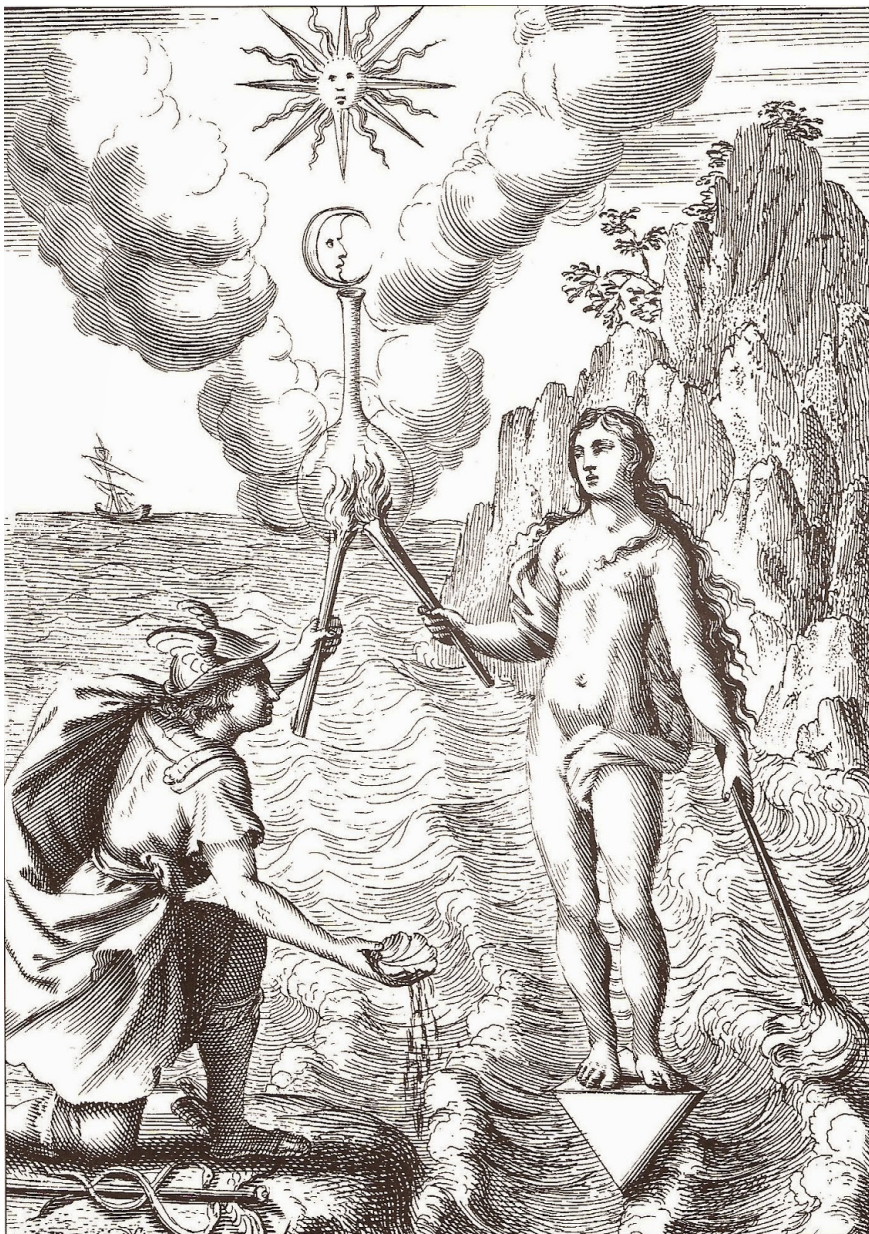
For a more detailed study on the crow, read the article: **The Crow** [<http://aqua-permanens.blogspot.fr/2012/05/le-corbeau.html>] The central character of the illustration symbolizes the powerful indissolubility of the Stone of Gold. Below, around this central character, a forest of trees bearing the different symbols of the metals.

Note also the many illustrations of "opposites" represented here:

Sky	Earth
Sun	Moon
Day	Night
Light	Matter
Mind	Body
Logos	Eros
Macrocosm	Microcosm
Mercury	Sulfur
...	

*"Nature serves us as a book, a torch, a mirror and a guide, to know and find within it this working and governing wisdom of the universe and all its productions: through it we pass to the contemplation and adoration of God. who has placed the marvelous virtues of his eternal spirit: we see him therein with the eyes of intelligence as our Author and preserver, and the creator of all things: we recognize him therein as our spiritual principle of life and health; wisdom is indeed the sign of his covenant with men, in whom he delights to dwell through his uncreated Word, as his beloved people, the most favored and honored with his heavenly gifts (...)" (**Philovite Cosmocolle** "The Truth coming out of the Hermetic Well, or, The True Solar and Lunar Quintessence"- 1753 - page 71) "Nature is more virtuous, learned and skilful than all the doctors and medicines of the world; its principles, founded on the cooperating divine virtue, are certain and true; its ways are straight and simple, to operate at its preservation, if it is not prevented from doing so, and its effects are sovereign and marvelous, If we allow or facilitate its freedom by its radical principle. It is not necessary to be a philosopher to reason thus, every man of common sense will conclude at this truth, which will serve as a key to open all the doors of Nature, and to know even in its interior its most mysterious mysteries. (...)*

*But may the world be once finally convinced that our Hermetic Medicine differs in every way and in every way from all these unnatural remedies: It is a living, animated, motor, animating, spiritualizing and vivifying principle; as soon as it is introduced into the body, it spreads there all its friendly analogy, and, by its circular elasticity and its driving energy, it carries itself in all its capacity to distribute its salutary Balm (...)" (**Philovite Cosmocolle** "The Truth emerging from the Hermetic Well, or, The True Solar and Lunar Quintessence" - 1753 - page 27 and 55)*



[<http://1.bp.blogspot.com/-obrQsN0UPUk/UzmqKbtOtkl/AAAAAAAAHe4/2uLeAN73lcA/s1600/Nature+-+Nicolas+de+Lacques+-+1665.jpeg>]

"Nature" - Nicolas de Lacques - 1665

Look at the image above:

Mercury is on the left, **Nature** is on the right.

Mercury on his knees has deposited his caduceus and collects a little material with the help of a shell in his right hand. This material is none other than water, but it is mercurial water. The shell is a scallop shell which refers on the one hand to the pilgrimage to Compostela but also to the zodiac sign of Cancer governed by the Moon. Mercury represents an adept, that is to say a simple initiate who has acquired faith in the work of alchemical transmutation, what modern psychology accesses to the *process of individuation*. 'I', in other words to access the knowledge of the "Self". Mother Nature, sister of Mercury, is represented naked, that is to say in her simple truth, and stands on a triangle. In the background the mountain symbolizes the introverted pole of the psyche. Mother Nature seems to wait between two waves, that is to say between two rises of the unconscious. If she appears as a human, it is because the process has begun and Mother Nature is now closer to the pole of consciousness. The triangle on which she stands bears witness to this and symbolizes the unity of the mercurial Waters. This is why Solomon Trismosin writes:

"Ex Duabus Aquæ Unam facite, qui queritis sole(m) et luna(m) facere et date bibere inimico vro, et videbitis cum mortuum. Dei(n)de de aqua terra facite, et lapide(m) multiplicastis." That is to say "Make one water out of two, you who seek to work with the sun and with the moon, and give the enemy wine to drink, and you will see with (the eyes) of the dead. Then make earth with water, and you will multiply the stone."

("Splendor Solis" - Illumination number three - by Salomon Trismosin)

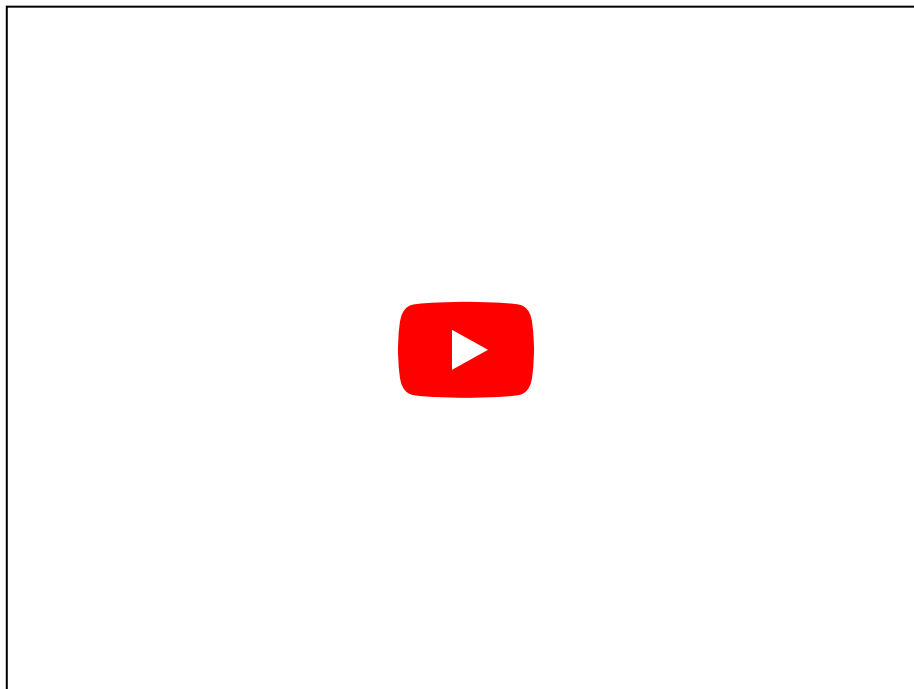
Mercury and Nature unite their torches for the realization of the Opus. It is a union of love but also of transcendence. From this *secret fire* a great smoke emerges, and above the test tube:and the **Sun** are the symbols of opposites. By the union of opposites by the marriage of opposites a new Center is redefined. Note that it is the Moon that must heat up in order to integrate the Sun into the retort.



[http://3.bp.blogspot.com/-LQEjLp-MV5Y/T8SZgobaV_I/AAAAAAAAABIU/5rpyVtKs4Bc/s1600/Nature.JPG]

Thanks for reading.

To end a little recreation: "**Lux Aeterna**" by **György Ligeti**



Posted 9th December 2011 by [L'alchimiste](#)



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